



# Maude Adams and Wilton Lackaye Score In

## "What Every Woman Knows," by James M. Barrie

## New Hits

## "The Battle," a Story of Socialism Versus Capital



[From Our New York Dramatic Correspondent.]

OUR friends who patronize the horse races have a manner of referring to horses that ought to win as "best bets." To apply this form of speech to the latest developments in the metropolitan drama would result in pronouncing Maude Adams in "What Every Woman Knows" and Wilton Lackaye in "The Battle" to be the best bets of the latest entries in the dramatic stakes.

"What Every Woman Knows" is by James M. Barrie, and it represents the best class of the talented Scotchman's dramatic writing. It is imaginative and light, yet serious and portentous.

Miss Adams is given a role that several critics have endeavored to show will prove as popular as that of Peter Pan or of Lady Babbalanza in "The Little Minister." While such statements are overdrawn, yet Miss Adams will gain considerable vogue in her new play. In fact, she has already won it. The play is a success. It won favor on tour and has captured a large following in New York.

"What Every Woman Knows" is, according to Mr. Barrie, that all men are children and as such are to be treated by women—that is, by women who are wise in the ways of man. But whether Mr. Barrie really believes this is open to question. If he believes it for the mere purposes of his play, that is another matter.

Miss Adams plays the role of Maggie Wylie, who, for the purposes of contrast by the author, is equipped with three brothers of varying characters. Then there is Shand, who wants two things. He wants education, and he wants to marry Maggie. He forgets that with education he may cheerfully dispense with marriage, or else he never knew it. At any rate, Shand never reaches this point of advancement in his education. He finally marries Maggie Wylie after getting educated. Oh, marvel of a man! But he does balk a bit. He takes account of stock of the charms of another woman while en route to the domestic haven of Maggie's love.

Shand's threatened lapse into forgetfulness of Maggie happens and ends thus:

When in his blind, blundering, stupid way he is dazzled by the sight of a woman whose social position is above his own and when he thinks that in that quarter his inspiration lies, Maggie, the wise, the farseeing little Maggie, who knows the futility of preaching and the utility of experience, sends him on the way, but she knows he will come back. For John needs her, and though he hasn't realized it yet, she has been the making of him and his Shandisms, those bright little touches in his speeches which he



MAUDE ADAMS, STAR IN "WHAT EVERY WOMAN KNOWS," NEW BARRIE PLAY.

thinks are all his own, but which the new "affinity" somehow does not inspire or suggest.

So they settled down at last, ready to forgive and be forgiven, and a great light has come to John.

It is a graceful, buoyant, sparkling play, so much in fact of all of these, with so large a share of tenderness, that only a few of the critics would care to detail its occasional departures from strict form or probability. These things matter little in the general effect.

### "The Chaperone."

The story of "The Chaperone," a comedy in three acts by Marion Fairfax, chosen by Maxine Elliott to open the Maxine Elliott theater, is one of down to date life in the smart set.

The first act shows the interior of Silver Birch Lodge, the home of Richard Coombs, the father of two daughters who have two young girls visiting them. Mr. and Mrs. Coombs are called to New York by the illness of a relative, and they telephone a neighbor asking her to take in the girls while they are away. The neighbor, Mrs. Hemingway, cannot do this, but sends over the Countess Van Tuyle to act as chaperone. She is an American girl married to an Austrian count whose mode of living has been so notorious that the countess (Miss Elliott) is suing for divorce. Prior to her marriage to the count she was engaged to a young American named Jim Ogden, who turns up that night at the Coombs home, as does the count and his mother-in-law. The countess runs away with Ogden rather than be discovered.

The second act shows the couple marooned on Hog Island, in the middle of the lake. Thither comes the count looking for evidence to use in his counter divorce suit. The countess escapes from the island in a mud scow, and the last act shows the interior of the Lodge, to which she returns. Here all the complications are straightened out, the count is brought off, and the long separated lovers are reunited.

### Lackaye in "The Battle."

"The Battle," by Cleveland Moffat, a newspaper writer, is nevertheless a success at the Savoy theater. Wilton Lackaye's magnificent picture of the central figure is the best character study of the season. In this play this actor rises to a degree of excellence that he has never before attained in New York city.

Mr. Lackaye, supported by an excellent company, including E. M. Holland, H. B. Warner and Elsie Ferguson, is seen in the role of a millionaire business man who goes into the underworld of New York to win the love and respect of his son, who is a voluntary worker in the field of char-



MARY GARDEN, FAMOUS SOPRANO NOW AT MANHATTAN OPERA HOUSE, NEW YORK.

ity. This son has been ignorant of his father's identity, kept so by his mother, now dead, who separated from her husband because of his business methods.

Mr. Lackaye points with unerring naturalness and effectiveness the father's craving, his fight, his love for his son and for his son's affection.

Keeping his relationship secret, he shows the son what manner of man he is. The son admires the forcefulness, the keen intellect, the masterfulness, of the newcomer into the life of New York's poverty stricken side. And he finds it no difficult matter to love this man as a father when the relationship is disclosed.

But there are stirring episodes and gripping tragedy interspersed in the story. The loves and the passions of women play their part. The desire of wronged men for vengeance is shown.

The softening touch of genuine comedy is not lacking.

The underlying motif of the drama is to show the battle between capital and labor, the strife between socialism and the plutocracy. The play does not, could not, attempt to answer the weighty questions involved. Its office is to place these questions before the public and to score a profitable run for the managers. The drama is succeeding in both these offices.

Mr. Lackaye does the best work of his career in "The Battle." No theatergoer can afford to miss an opportunity to witness a performance of the play.

Frederick Tringali

# Jeffries Seems the Only Man Who Can Defeat Johnson; Ex-Champion Fighter Could Make Fortune by Meeting the Negro

ENOUGH people to form an army have been pestering the life out of ex-champion James J. Jeffries since the night the news flashed from Australia that Jack Johnson had defeated Tommy Burns for the world's heavyweight fighting championship. The great unrest has attacked Jeff because the championship title rests in the hands of a negro, and Jeff is apparently the only white man that can regain it.

But Jeff says he's sorry that he can-

not oblige the public by taking on Jack Johnson and so regaining the title he long defended. "It's not my fault that a negro holds it," he philosophically reiterates in Los Angeles. Perhaps it's a case of "My wife won't let me." Who knows?

But, whatever the cause of Jeff's stated indisposition, he should in justice to the American sporting public re-enter the ring and meet Johnson. This public has always loyally supported Jeff. It recognized in him the greatest fist fighter that any country

has ever produced. Though almost preadmitted in his rugged physical build, muscular power and endurance, he always avoided a meeting with Johnson. In those past days Jeff had a good right to refuse to meet Johnson on another ground than merely that of color. Johnson had not beaten a really able fighter at the time Jeff was in active service. Therefore the champion could well say, "Go get a reputation."

Today, however, the situation is far different. Johnson has made a reputation. He has been credited with a victory over the holder of the world's championship title. Jeff can now meet him without sacrificing one jot of his dignity or self respect.

Jeff's claim that he could not get back into his former condition is not sound. He can do that. He has not been dissipating. He has not advanced materially in age. He has the same rugged physical foundation on which to build.

Jeff knows he can defeat Johnson. Probably that is why he has been refusing to meet the negro. But the public does not know this. The only way for Jeff to convince the public that he can whip Johnson is to whip him.

Jeff, on the other hand, knows all the inside history of the Johnson-Burns match in Australia. Perhaps he is disgusted with the careless manner in which Burns conducted himself in the battle. Burns continually swung with his right, thus leaving himself open for effective countering by the negro. When the negro indulged in swingers, Burns, in spite of his superior agility, never seemed capable of countering or even blocking successfully. Jeff possibly figures that he would rather not have anything to do with either party to the Australian match. The hard hitting Burns of the past was seen to be a tip tapper, a "fiddler," a brazen "staller." Naturally such an exhibition would tend to disgust a man of Jeff's sterling qualities.

That Jeff could get well over \$100,000 by meeting Johnson is a certainty. More than one promoter would give \$50,000 to get him in the ring. Patriotic American sportsmen would contribute a total of \$50,000 or \$75,000 to get back into the game, the fight to take place in Australia. If the purse be increased to \$75,000 and a suitable allowance made for expenses, who can tell what the great Californian will do?

Sweden came forward last year with plans to construct a challenger by national subscription, and the idea has not been given up. Emperor William has also been spoken of as desiring to fill the "mug" with German beer. His chances seem remote, as there is no designer in the fatherland who could be called upon to build a

Jeff is the only man apparently that can defeat Johnson, and his admirers have a right to see the issue brought to a determination.

Thus far Bill Squires, the Australian heavyweight who thrice has been handily trimmed by Burns, is the only man who has issued a deft to Johnson, and the big Texan has signified his willingness to meet Squires for \$10,000 a side, believing that a fight with the Australian would be like finding so much money. It is unlikely, however, in view of the impression Johnson has made as a fighter, that Squires will be able to find a backer.

Johnson is in perfect condition and shows no marks of the battle with Burns. While his end of the purse for defeating the champion was small in comparison with the amount received by Burns, Johnson is now enabled to pick up a considerable sum of easy money on the vaudeville stage. He has been engaged by a Sydney music hall for a term of five weeks for an act consisting of bag punching and the methods employed by him in training. For this work he will receive \$1750 per week. In February Johnson will sail for London, where he expects to fight Sam Langford, the American colored heavyweight, on Derby day before the National Sporting club.

No America's Cup Races This Year. That Sir Thomas Lipton is through with America cup racing and will never send another challenging yacht to this country to try to "lift that mug" is now the firm belief of yachtsmen.

One clause in the deed of gift that has been lived up to since George L. Schuyler, as sole surviving owner of the trophy won by the schooner yacht America, turned it over to the New York Yacht club in 1887 is that no race shall be sailed in the days intervening between Nov. 1 and May 1 and that ten months' notice of a challenge in writing shall be given.

Another stipulation is that unless the terms of a match are mutually agreed upon three races shall be sailed and one week day shall intervene between the conclusion of one race and the starting of the next. This alters Oct. 28 as the latest date for the first contest and Dec. 28 as the latest date for a notice of a challenge to be given the New York Yacht club in writing. No den was received before that date from Sir Thomas or any other source.

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BILLIARD CHAMPION WILLIE HOPPE, WHO CHALLENGES THE WORLD.

ninety footer with a reasonable chance of success.

Others who have been reported to be considering taking up the task Britons have tried unsuccessfully to accomplish for years are Sir Ernest Cecil Cochrane, Bart., a millionaire mineral water manufacturer of Dublin and Belfast; the Earl of Caledon and Robert M. Houston, member of parliament for Liverpool. But not much dependence is to be placed in the various rumors intimating a desire by various yachtsmen to spend \$100,000

cup hunting. The "mug" will not be moved for two years at least and may remain in its present resting place, as has been predicted until both Skipper Charley Barr and Builder Herreshoff are no longer mortals.

Texas Racing Threatened. Judge Joseph A. Murphy of Dallas, a well known racing official, in a carefully prepared paper warns preachers of Texas against the crusade started to have the legislature outlaw the race track betting. Judge Murphy de-

clares that if betting is outlawed at the tracks those who bet on the ponies will resort to other methods and that the Texas cities will all become vast gambling centers, beside which betting rings at the tracks would appear morally respectable.

Murphy cites conditions in New York, Chicago, St. Louis and other cities to sustain his position, but it looks as if racing is doomed in Texas.

HARRY GRANT.

LIPTON DONATES NEW CUP. Sir Thomas Lipton, to encourage the racing of yachts of the twenty-seven rating class to be built for Massachusetts bay waters, has offered the Corinthian Yacht club of Marblehead a silver cup to be valued at \$1,000. The offer grew out of the awarding of the Lipton cup for the twenty-two rating class, which was won the past season by the Eleanor, owned by Francis H. Fabyan, after having been raced for three years.

The cup was offered to the Corinthian Yacht club and accepted by Commodore Henry A. Moss. The conditions are that the class shall start with five boats, built to conform to the scantling and cabin restrictions of the Yacht Racing Association of Massachusetts. The cup will become the property of the owner winning three championships in the class in all open races in Massachusetts bay. The boats must be sailed by amateur helmsmen.

### TO TRAIN WHITNEY'S HORSES.

That Harry Payne Whitney has no intention of deserting the American turf was made evident by the announcement recently that his string of twenty race horses in this country will be trained next season by William K. Knapp, the young horseman who has been in charge of the Oneck stable of thoroughbreds for many years. Knapp will not give up his old position with H. K. Knapp, one of the New York state racing commissioners, but will have supervision over both stables. Knapp has only a few horses in training.

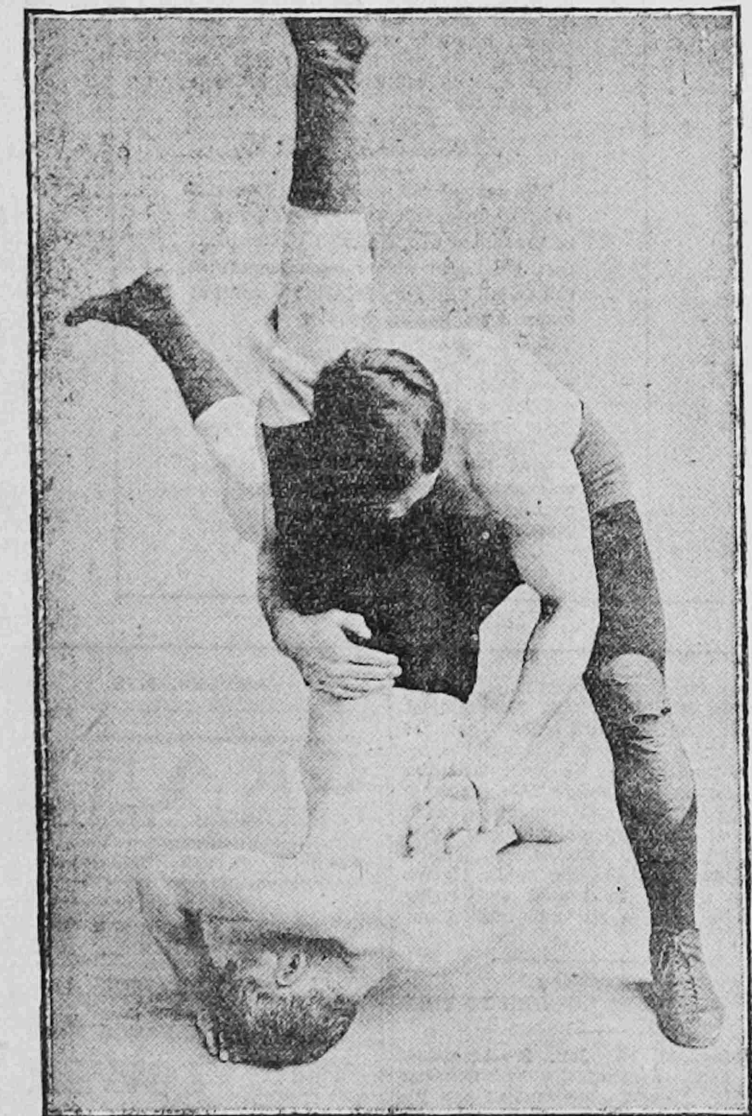
### PITTSBURG'S BASEBALL STAND.

Work on the new Pittsburgh baseball grounds have been started, and President Dreyfuss hopes to have the park ready for occupancy by the Pirates by midseason. Barney has not yet decided whether the grand stand will be of steel or of concrete, but probably will have the base of the stand of steel. The stand will be a triple decker and will have a seating capacity of almost 30,000, being one of the largest of its kind in the country.

Many novelties have been added to it this year.

Katherine Grey, who has taken the part of Margaret Illington in "The Thief," is to retire and will be succeeded by Edie Shannon.

John Luther Long's play, in which Mrs. Leslie Carter is to appear, is a dramatization of a magazine story of the author called "Madame Poppy."



FRANK GOTCH ABOUT TO THROW OPPONENT WITH HAMMER LOCK AND CROTCH HOLD.

### GOSSIP OF THE STAGE.

Clara Blandick is playing in "Paid In Full" company.

"Dolly Reforming Herself," a comedy by Henry Arthur Jones, has just been produced in London.

The author of "Love Watches," Armand Callavet, who lives in Paris, has received a special invitation from Bil-

lie Burke to be present at the one hundred and fiftieth performance of the play in New York, and it is likely he will accept her invitation.

Young college graduates have lately come to the front as playwrights, but George Cohan is rehearsing a play called "The Counsel For Defense."

which is the first play of a sixty-year-old author. He is Henry Irving Dodge. Frederic Perry and Muriel Starr will be the principals in the piece.

Andrew Mack is making a success in the west with "The Royal Mounted." Denham Thompson has resumed his original role of Uncle Josh in "The Old Homestead," which is playing its

twenty-third season on the American stage.

"The Never, Never Land," by Zangwill, is to be produced in vaudeville with a cast comprising Helen Grantley, A. S. Lipman, Hallett Thompson, Willis Remon and Lee A. Kennedy.

Harry Lauder, the Scotch comedian, visited the New York city hall and entertained the mayor and a number of

alderman with his songs and recitations.

Koib and Dill have a new piece called "Weiner and Schnitzel."

Robert Mantell is to play a season of four weeks in New York in the spring.

David Warfield is doing an enormous business in Chicago.

Louis Mann is to make his first ap-